

GW workers protest expanded work week

by Stuart Ollanik
Asst. News Editor

A decision to implement a standard 40 hour work week for GW employees has evoked protests from several University staff members.

According to library staff members who wished to remain anonymous, 35 signatures have been obtained on a petition delivered to University President Lloyd Elliott on Oct. 6 objecting

to both the decision and the way it was made.

Elliott and GW Director of Personnel Services James E. Clifford announced the new policy in separate memorandums on Monday, Oct. 2. The memorandums indicated that full time employees currently working 35 hours a week will be working 40 hours after the policy becomes effective on July 1, 1979. Clifford's memorandum explained

that "adjustments will be made in the pay scale so that these employees will be paid according to a 40 hour week pay scale."

Six University employees who make up the GWU chapter of 60 WPM, a Washington area office worker's association, sent a letter to Elliott dated Oct. 23 objecting to the President's "failure to consult with the employees who would be affected prior to establishing the new policy."

University employee Peggy Sweitzer, whose name and telephone number appears on the 60 WPM letter to Elliott, says that her group would like Elliott to respond to the "University at large" to questions raised in the letter. These include: "How did this policy change come about?...Why were employees not consulted, or at least advised, that these policy changes were under consideration?...Are there

alternatives or options for those who cannot work the 40 hours?" Sweitzer, an executive aid to a University research project, is among those full-time employees who presently work 35 hours per week.

One full-time library employee who also works a 30 hour week said the petition circulated at the library "was not objecting to the

(see PROTEST, p. 5)

Hatchet

Vol. 75, No. 19

THE GEORGE WASHINGTON UNIVERSITY

Thursday, October 26, 1978



Grad conference

Students talk to Jerry Goodstein of Northeastern University Graduate School of Business Ad-

ministration during Graduate School Day held in the Marvin Center Ballroom yesterday. Details p. 3.

photo by Barry J. Grossman

Surplus used for investment

Most of the \$5.9 million surplus from last fiscal year (ending June 30) will be transferred to endowment funds and used for long term investments.

According to University Comptroller Frederick J. Naramore, these investments will be used to protect against future fluctuations in expenditures and revenues.

The surplus was announced in the GW annual report which was released at last Thursday's Board of Trustees meeting.

Naramore said the surplus occurred because there was unexpected additional revenue from revenue producing areas such as student tuition, hospital care and investment returns.

Because of this surplus though, there won't be any change in next year's budget, Naramore said. He said that the only time an adjustment would be made is when there is a permanent change in

such areas as student enrollment and patient care at the GW Hospital.

In the annual report it was noted that GW had \$5.9 million more in revenues than in expenditures. This, according to a

report from Naramore to the Board of Trustees was the best year financially for GW in the past five years.

In those five years there was only one time when expenditures exceeded revenues. That was in

1974 when revenues totaled \$96.1 million while expenditures were \$97.3 million.

Naramore pointed out that while \$5.9 million may seem like a lot, it is only a small portion of the entire University budget of \$150.8 million. He said that was a return of about 4 percent or about \$0.04 on the dollar. He said this return is a lot less than those of most businesses.

Naramore also mentioned that expenditures didn't fluctuate this past fiscal year, which ended June 30, and came out as planned in the budget.

Naramore said the rest of the \$5.9 million surplus will be used for more short term investments.

He said the return on those investments were not earmarked for any one specific budget but that the purpose was to be prepared for any fluctuations in future revenues and expenditures.

Rep declaration to be signed Wednesday

Implementation of phase two of the efforts of the Student Organizing Committee (SOC) for Representation on the GW Board of Trustees to "involve all segments of the student body" in its campaign to get a student with full voting privileges on the University Board of Trustees will begin next week.

According to Jeffrey Sacks, SOC steering committee member, a meeting will be held Wednesday "to generate the momentum" created by the vote of the board to accept a recommendation that GW Student Association (GWUSA) President Cesar Negrette be invited to observe Board meetings.

(see SOC, p. 6)

21st St. talks with Billy Hayes

p. 7

Steinberg comes to the Marthom

p. 9

Colonials take 3-1 soccer decision

p. 20

GW students attend conference on handicapped

by Ted Wojtasik

Hatchet Staff Writer

Invisible attitudinal barriers that are faced by handicapped people was a major topic discussed at the National Conference on Postsecondary Education and Disabled Students, held Oct. 4-6 at Wright State College in Dayton, according to GW representatives who attended.

Dr. Donald Linkowski, chairperson of GW's department of education, stated in the opening speech of the conference, "The disabled themselves have to come to take them as givens, as a part of their disabilities... This view has reached the point that we, as a society, have been making every effort to prevent the birth of disabled offspring - even abortion of fetuses having a

problem of being disabled, disfigured, or dismembered."

He added that "Too often, the fear and the stigma of the disability is a reason that people will abort."

Legislation to benefit disabled people was also discussed by Linkowski. "A change of focus to barriers, and particularly on ways to overcome the invisible barriers we know to exist, has only come about as a result of the law and recent efforts at compliance," he said.

He explained that it was with great difficulty that Section 504, legal protection of the handicapped, was passed as part of the Rehabilitation Act of 1973. "It took a demonstration in the HEW (Health, Education, and Welfare) building, a sit in

over a period of days...insisting that (HEW Secretary Joseph) Califano sign it," he said.

"We must refer to them as people, not as a category," Linkowski added, explaining that too often able-bodied people will fail to "contain" the disability, spreading it, stereotyping the whole person as that disability. "The person is first; the disability is one feature, one characteristic," he said.

There are many subtle ways in which certain attitudes are reinforced, according to Sharon Mistler, of the Research Institute on Attitudinal, Legal and Leisure Barriers. Mistler, a paraplegic, said that she came to GW to attend a meeting and she "wheeled around the corner and there was Jerry Lewis smiling at me with, 'Dance for those who can't' - it made me ill." She explained that

she appreciated the intent, that it is for a good cause, but "I resent like hell his method."

Mistler said she felt Lewis "stereotypes a group to be pitied."

According to Mistler, "what he's doing is playing on people's sympathy...chooses children...brings out the parental care."

She declared, "everybody knows what's best for us and we don't," adding that "Disabled does not mean unable."

Linda Donnels, director of Services for Students with Handicaps, said the best part of the conference was "behind the scenes" where they were able to exchange ideas.

"The best learning experience is to meet some people with disabilities and that answers a lot of questions," Donnels said.

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Charges possible

Thurston fight erupts over noise

by Joe Harb

Hatchet Staff Writer

A confrontation over noise in Thurston Hall has caused two students to attempt to break their Housing leases and may force another student to defend himself in court against a charge of assault.

According to Wandy Garcia, an eighth-floor resident of Thurston, an excessively loud stereo at 9:30 p.m. on Saturday, Oct. 14, caused her to call the students playing the stereo and ask them to turn it down.

"They refused to turn it down,

and there were no Resident Assistants on the floor, so we (she and roommate Tanara Hennings) called the main desk. The music stopped, and about an hour later, it started up again."

According to Garcia, Hennings, and Tom Miranda, a local resident visiting the room at the time, a student visiting the room with the stereo then pounded on the girls' door and forcefully entered the room when Miranda opened the door.

"He grabbed me and shoved me up against the door," says Miranda, who, after a heated discussion, called GW security.

The resident assistant on duty, Thurston Program Coordinator Ann Bisgryer, a GW security guard and a Metropolitan Police officer then came up to the eighth floor to investigate, according to the two girls and Miranda.

Although he maintains Metropolitan Police was called by GW Security, Bisgryer said she was told that Miranda herself called the police.

Miranda, a law school graduate of Boston University, is now considering filing a charge of assault against the visitor from the ninth floor who is alleged to



Susan Herzberg
Thurston RD

have pushed him.

According to Miranda, "There will be an initial hearing in a downtown court. Both parties will participate in an informal meeting with an attorney."

He said the attorney will then decide whether grounds exist for a charge to be pressed.

The GW student accused in the incident was not available for comment.

Meanwhile, as a result of the incident, Garcia and Hennings have brought charges of a threat (see NOISE, p.17)

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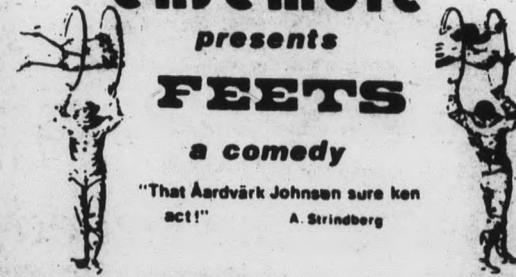


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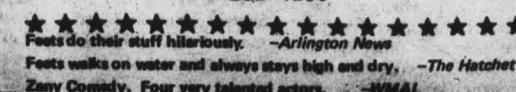
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Aid increase; effect on GW unknown

The effects of Congress' recent approval of a middle-income student assistance bill on GW will not be known until at least the spring, according to student financial aid director Vicki J. Baker.

Baker said it is "too soon to tell" what the impact of legislation will be on GW students.

"It may mean we'll get more" but it's hard to tell, Baker said.

GW has already applied for its allocation of federal grants, but Baker said she will not know whether the allocation will be affected until the spring when the money is allocated.

Baker said she favored the expansion of current aid programs as opposed to tuition tax credit, because it will benefit more GW students.

The five programs which would be directly affected by an increase in the federal allocation would be the National Direct Student Loan Program, the College Work Study Program, the Supplemental Educational Opportunity Grants, the Basic Educational Opportunity Grants and finally the State Student Incentive Grant.

The measure passed by Congress is designed to extend existing federal grant and loan programs to students from middle-income families. The bill, which is awaiting President Carter's signature, would provide Basic Educational Opportunity grants to students from families earning up to \$25,000 a year. The present income limit is \$15,000.

Such a "massive infusion of new funds" in the student aid programs represents the "best thing to happen to higher education since the creation of the basic grants in 1972," according to Alfred D. Sumberg, director of government relations of the American Association of University Professors.

President Carter has favored the expansion of existing programs over the tuition tax credit.

According to an article in *The Chronicle of Higher Education* the tuition tax credit, which was not passed by the 95th Congress, may be considered in the next Congress. *The Chronicle* said that Sen. Daniel Patrick Moynihan of New York may bring up the issue when Congress reconvenes.

Alumni involvement in Homecoming?

by David Santucci

Hatchet Staff Writer

GW will have a Homecoming-like event this year, but whether it is called "Homecoming" or not depends on a decision by the Director of Alumni Relations concerning the department's involvement.

Program Board Chairperson Alexander Baldwin said Tuesday that "without the alumni there is no Homecoming...the purpose of Homecoming is to mix generations."

He said without alumni support the Program Board would sponsor "something similar to Homecoming, but not Homecoming."

The activities would probably involve a dance or party centered around a weekend basketball game according to Baldwin.

John Keates, Director of Alumni Relations, is the person who will decide the extent of alumni involvement. He said Tuesday he was gathering data and that the decision was "still in limbo."

Keates said he has only spoken with his assistants regarding the event, but indicated he plans to contact Baldwin this week.

The major concern of the Alumni Office are "budgetary concerns," according to Keates. He said that there is no money specifically allocated for Homecoming in his budget.

He said he hopes to make a decision by the end of this week.

GW Student Association (GWUSA) president Cesar Negrette had said he plans to "a limited involvement in homecoming."

He said that the exact definition of "limited" in-

volvement" would be decided in a meeting between himself and Baldwin, possibly to occur sometime this week, "but Program Board will definitely be running the show."

"I think there's a precedent already for GWUSA involvement in Homecoming," said Negrette. "We're working something out."

According to Baldwin, he would meet with Negrette but "GWUSA has no constitutional authority to become actively involved in the production of Homecoming."

Although Baldwin said that programming was the responsibility of the Program Board, he indicated that he would accept some input from GWUSA.

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Minority enrollment

GW keeps up with national trend

Increases in minority enrollment at GW match increases in the national average of minority enrollment since 1970, according to Marianne Phelps, assistant provost for Affirmative Action.

In 1970, estimated GW minority enrollment was 8 percent of 12,701 on-campus students. Since then, this figure has increased to 13 percent of 16,851 students in 1976.

In a study conducted of 1,018 colleges and universities across the nation by the National

Association of College Admission Counselors regarding minority enrollment, the national average matches the figures given by Phelps.

She said she felt the increase shown in the figures was partially because the full impact of the Educational Opportunity Program (EOP) was not felt until after 1970.

EOP, according to its GW director, Ronald Whitmore, offers students who attended high school in the District of Columbia financial aid to go to college.

"The composition of the program is primarily black students," said Whitmore, "but it is not limited by race to any extent."

Phelps said that EOP is "the only special program that we have." Minority students are not specially recruited by the University, she said.

She indicated that the method with which the figures regarding minority enrollment, which are

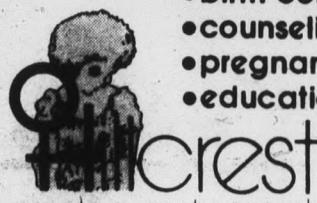


Marianne Phelps
Assistant Provost

compile every two years, are gathered is only a rough estimation, because the data is gathered from registration forms, and the students are not compelled to indicate their race on these forms.

The categories listed on the registration form as minorities are American Indian and Alaskan native, Black non-Hispanic, Asian or Pacific Islander and Hispanic, according to Phelps.

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Masters in accounting

New degree reflects change in emphasis

The faculty of the School of Government and Business Administration (SGBA) has voted to add a master's of accounting degree to its curriculum.

According to SGBA Dean Norma S. Loeser, this is the first time a graduate business degree in accounting has been offered at GW. Previously, SGBA awarded just a master's of business administration degree with emphasis in accounting.

Loeser also said that the institution of this degree is part of a trend being set by a number of business schools.

"Accounting as a profession is becoming a more interesting stimuli today compared to fields like government," she said. "The new degree presents a good alternative for students."

Accounting department chairperson Anthony Mastro, a major proponent of the creation of the new degree, stressed the differences between the two

degrees.

He explained that the MBA with emphasis in accounting was a degree that gave students a good background for a career in managerial accounting. According to Mastro, the emphasis in the curriculum of a master's of accounting degree is on financial accounting.

"Previously students would leave school with no degree in accounting, just the course credentials," he said. "The master's of accounting was designed to give students the preparation for professional certification in accounting."

According to Mastro, "there is a higher demand for masters in accounting, due to the greater technical demands of the field in areas such as costs, taxes and auditing."

The SGBA faculty voted on the measure Oct. 6.

-Thomas Regnall

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Ali might speak here

If the Program Board is able to overcome major financial difficulties, Muhammad Ali, "the hottest speaker on college campuses in the country," according to a national speakers bureau, may be making an appearance at GW.

Jeffrey Nash, the Board's political affairs committee chairperson said, "I'm positive we could sell out...but the real holdup is money problems. If we had more money we could afford programs like this, but I'm not blaming GWUSA (GW Student Association)."

He said that according to representatives of the American Program Bureau, a national speakers bureau for colleges, Ali's current asking fee is \$11,000 plus expenses, but the political affairs committee has only \$2,400 left to spend for

speakers, and the social committee has only \$5,000.

Nash said if he is successful in negotiating a lower price of approximately \$8,000 for Ali, the board would have to charge \$4 for admission and would still lose approximately \$1,000. He indicated that other alternatives are being considered.

One such alternative is that when Ali is speaking at Towson State University and the University of Virginia in late February, he could possibly make a brief afternoon appearance at GW while in the area for a reduced fee, according to Nash.

Also being considered is co-sponsorship of the event with other area universities.

According to Board Chairperson Alex Baldwin, the project is "just an idea...we need more details before anything is decided."

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Rep declaration to be signed Wednesday

SOC, from p. 1

At Wednesday's meeting, SOC plans to organize support of other student groups in an effort to lobby the students through the organizations to "make students constantly aware of SOC's efforts," said Sacks.

The group is seeking "to involve all segments of the student body" in the second phase of its campaign, according to a statement released by the group.

Also during the meeting there will be a public signing ceremony of SOC's Declaration of Representation.

Plans for a "1960's type rally" at which former Democratic Senator Eugene McCarthy will speak are also being made for Nov. 16.

McCarthy was originally scheduled to speak here on Monday under the sponsorship of the College Democrats (CDs), but according to Sacks, he and Negrette agreed to reschedule the appearance for the rally.

"We (CDs) didn't want to jeopardize the efforts to get student representation," said Sacks.

According to Negrette, "We felt the 23rd was too early for a successful rally to take place and develop interest."

McCarthy was chosen to speak at the rally because SOC thought he would have "increased impact on the students and generate a more rally-like atmosphere," according to Sacks.

Details regarding the rally will not be finalized until Wednesday's meeting, according to Negrette. Still undetermined are the time and location of the event.

(see SOC, p. 16)

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Hatchet

21ST STREET

Weekly Arts and Features Supplement

...takes a perilous ride on the 'Midnight Express'

by Steve Romanelli

Arts Editor

It has often been said that experience is the best teacher, and it is doubtful that anyone would know this better than Billy Hayes.

To put it mildly, Hayes learned the hard way what the U.S. Government has been warning its citizens all along: when you are in another country, you follow *their* rules. And when it comes to smuggling narcotics, you usually take a bigger risk than you anticipated. As Hayes put it, "stupidity" leads most people to try their hand at smuggling.

Hayes took the chance. If he didn't get caught, he would have had two kilos of hash to distribute to his friends. "I was fully confident that I could do it," he said in an interview last week. He was confident getting caught could "never happen to me." It did.

In 1970, as Hayes was attempting to board an airplane in Turkey with two kilos of hash-taped to his body, he was arrested and charged with possession. At first he was sentenced to four and one-half years in Istanbul's Sagmalcilar prison. But, with only 53 days remaining to his sentence, the Turkish high court demanded and got a new conviction, this time for smuggling and he was re-sentenced to 30 years in prison. Only then did he resolve to escape, and in 1975 he fled.

His experiences in the prison were documented in his book and soon-to-be-released film, *Midnight Express*. The film is a rather terrifying exposition of his experiences and it is definitely one of the strongest movies released this year.

Talking to Hayes, though, is a different experience altogether. He is relaxed and casual, at times appearing almost indifferent to his past life.

He admits that it was "stupidity" which led to smuggling drugs out of Turkey. "I left Marquette (University) 23 hours from graduation. I was out (of school) for a year" before deciding to make the connection. The trouble he was in never really

photo by Barry J. Grossman

(see HAYES, p. 12)



What's Inside?

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events

1994's concert is light years behind its album

by Deb Schachter
Hatchet Staff Writer

Something very exciting is brewing at A&M Records. 1994, a new group from New York City is the object of all out promotion, which included a special DC-101 (\$1.01 a person) concert in Warner Theatre last Thursday night. Their performance, though, was a dismal disappointment in comparison to their debut album, 1994.

A notable characteristic of the group is its use of electronics; placing the band-in contention with many rock 'n' roll groups now topping the charts. But, in concert, the electronics were mistakenly abused. Although solid rock 'n' roll is best when loud, it loses something when the volume is so great that the individual instruments, which blend creatively on the album, become indistinguishable in concert.

Karen Lawrence, the foxy lead singer who at times sounds like Heart's Anne Wilson, was a bit too raspy and raunchy to bring

out her fine talent. But her struts across stage in spike heels and slinky feather top did energize the performance and ignite sparks of interest from the audience.

Despite their faults in concert, including boring and repetitious songs, 1994's potential cannot be missed. The crowds last Tuesday night remained cheering and clapping and demanding more even after the lights went on. Perhaps they just wanted to get their money's worth - \$1.10 - but it is more likely that some of the innovative musical talent, so evident on their album, shone through in their faulty performance.

Outstanding on the album is "Shoot to Kill." A powerful work of rock 'n' roll, it remains with the listener long after its conclusion. Steve Shiff's lead guitar playing, styled after a combination of Boston's Tom Scholz and Heart's Roger Fisher, is in top form. Lawrence's vocals soar to impressive heights on "Sing to Me," a quality cut in



1994, a fresh New York City rock group, has just released its first album, 1994. The group recently performed at the Warner Theatre as a part of their current tour.

which the catchy vocals overwhelm the listener.

In concert, 1994 often looked like just another Led Zeppelin imitation. This image is emphasized in "Radio Zone," a frantic statement on the "unjust

mellowing out" of hard rock radio stations. Yet, "Anastasia," the closing set, reemphasizes the uniqueness of the music and leaves one with a mystic feeling that is well planned and worked for.

1994 is a talented rock 'n' roll band with something special that points to success. Perhaps it's the electricity, perhaps it's the vocals, or perhaps it's just the numbers. In any case, 1994 is a group to watch.

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Uncle Vanya **Concert Hall: The Milestone**

Jazz Stars **Waaay Off Broadway 488-1207**

Anita O'Day **Opera House: Platinum**

Lana Cantrell **Harlequin Dinner Theatre 340-8515**

Man of La Mancha **Encore Dinner Theatre 627-7973**

Sound of Music **Lazy Susan Dinner Theatre 550-7384**

Shenandoah **Oliver**

Oliver **Asia Theatre 543-7676**

Charley's Aunt **New Playwrights' Theatre 232-1122**

A Whitman Sonata **Oct. 29**

Music

Capital Centre 350-3900

Bruce Springsteen **Nov. 2**

Bob Seger **Nov. 3**

Queen **Nov. 6**

Aerosmith **Nov. 9**

Richard Pryor and Patti Labelle **Nov. 13**

The Moody Blues **Nov. 16**

Boston **Nov. 19**

Grateful Dead **Nov. 23**

Cellar Door 337-3309

Eddie Harris **Oct. 27 and 28**

Grand Hotel **Oct. 24**

Gary Burton **Oct. 30 and 31**

Warner Theatre 347-7801

Al Stewart **Nov. 19**
Tom Waits and Leon Redbone **Nov. 21**
The Outlaws

Blues Alley 337-4141

Max Roach **Tonight through 29**
Joyce Bryant **Oct. 31 through Nov. 5**

DAR Constitution Hall 347-7801

Van Morrison and Dave Edmunds **Nov. 6**
George Benson **Nov. 19**
Carole King **Nov. 20**
Jesse Colin Young **Dec. 2**

D.C. Creative Space 347-4960

Abdul Wadud **Nov. 1**
Julius Hemphill **Nov. 2, 3 and 4**
Charlemagne Palestine **Nov. 9**

Lisner Auditorium

Weather Report **Oct. 28**

Museums

Air and Space

To Fly **Through Dec. 31**
The Living Earth **Opening Jan. 1**
Laserium **Through March 6**

Folger Shakespeare Library

Sir Thomas More and His Age **Through Nov. 1**

Hirshhorn

George Gross **Through Jan. 14**
Saul Steinberg **Through Nov. 26**
Louis M. Bishemius **Nov. 9 through Jan. 1**

National Gallery East Building

American Naive Art **Through Feb. 4**
Small French Paintings **Through April 1**

American Art at Mid-Century **Through Jan. 14**

National Portrait Gallery

Jay Gould **Through Feb. 4**
William Cullen Bryant **Through Oct. 27**
Mission To Japan **Through Dec.**

Carl Perkins returns with fifties-style rock

by Mark Ellis
Hatchet Staff Writer

Carl Perkins? Wasn't he the airforce commander with the southern drawl in *Dr. Strangelove*? Well, not quite. But would you believe one of the Founding Fathers of rock 'n' roll? The near anonymity of Perkins today, considering his sporadic output since his 1950's heyday, is not surprising. Some people still think Fabian is a kind of laundry detergent.

Perkins, like his contemporaries Chuck Berry and Elvis Presley, was fusing musical styles that had never crossed paths before. The result was to encourage an entire breed of innovative musicians, whose subsequent work now comprises the full spectrum of modern rock.

Perkins himself has never been able to duplicate the success of his earlier works and his career has been characterized by periods of inactivity, personal tragedies, false comebacks, two undistinguished country albums in 1973 and 1974 and a subordinate role in Johnny Cash's band.

Sunday night at the Cellar Door, however, Perkins was in complete control. His band, which includes sons Greg and Stan on bass and drums, respectively, Paul Hollowell on piano and David Cea on harmonica and rhythm guitar, sailed through an hour and a half of a high energy, tightly structured set with no breaks or breathing room.

Perkins paused only long enough between numbers to acknowledge the thunderous applause from the sell-out crowd and to give praise to past rock 'n' roll greats such as Elvis or Buddy Holly.

The show opened with "Matchbox," a catchy rocker that the Beatles later re-recorded in Carl's presence in 1964. Perkins then proceeded to blitz through a night of old classics, all from the period between 1953 and 1958, that contained as many Presley, Holly, Berry and Little Richard songs as Perkins' own material.

"Boppin' the Blues," "Honey Don't," "I Got a Woman" and "Rave On," among others, were all delivered professionally and in the typical rockabilly format: the repetitious beat (usually blues-derived), inoffensive lyrics, brief guitar solos with little to no improvisation and rarely in excess of three minutes long.

The similarity in sound of the live performance to the studio original is no accident, nor is it due to a lack of instrumental ability. The song structure has not changed because there is no need for it to change. The timelessness of the musical form has given it the endurance to resist all but marginal changes with each rendition. The audience knows exactly what to expect and the relationship between performer and audience becomes more intimate as a result.

The show's climax came with a version of "Blue Suede Shoes" that could stop traffic on the Anacostia. Perkins, who actually wore blue suede shoes, sang his heart out while dancing and displaying a determination to keep on playing the kind of music that he does best.

museums

Steinberg's simple genius on view at Hirshhorn

by Wilson F. Grabill III

Hatchet Staff Writer

Doodling is now respectable. The Saul Steinberg exhibit at the Hirshhorn Gallery is a grandiose celebration of the art of doodling - i.e. expression through line. In every one of his sketches he proves this skill with amazing execution of shape, color and movement, all defined and limited by his masterful line.

Steinberg's art seems to flow from his very soul. His curves are dynamic and powerful - an electric current runs from his spirit, through his fingers and pencil onto the canvas.

Steinberg's art you can feel - it is humorous, relaxed, puzzling. It is art to enjoy because it requires from the viewer no detailed knowledge of technique, symbolism or iconography. Only the basic human emotions are needed to thoroughly enjoy and understand his art.

Born in 1914 in Romania, Steinberg came to the U.S. in 1941 with the help of one of his patrons, *The New Yorker* magazine. The American public was already quite familiar with the artist's multi-faceted talents. His drawings in *The New Yorker* have remained popular to this day. A familiar cover of the magazine is on display and captures the hearts of all dyed-in-the-wool New Yorkers.

In his clean style, Steinberg has drawn a detailed panorama of Manhattan starting from Ninth Avenue down to the Hudson River. Beyond is a thin strip labeled New Jersey followed by a rather blah mass signifying the rest of the country. Japan, China and Siberia dot the farthest reaches of his horizon. In a light and witty manner, Steinberg manages to capsulize all the chauvinism of the typical New Yorker without really seriously offending anyone.

Though Steinberg is an unquestioned master of the line, he is not limited solely to the medium of drawing. The



Artist Saul Steinberg, whose work is now on display at the Hirshhorn Gallery, reveals the power and

beauty of lines. Many of his doodle-type drawings have appeared in *The New Yorker*.

collection is a sampling of all the artist's talents, including watercolor, collage, oil painting and rather curious 3-D art in the form of 'work tables' - collections of assorted paraphernalia arranged by the artist on flat table surfaces.

Despite this diversity, line is nevertheless king for Steinberg. His line is responsible for the teasing *trompe d'oeil* quality that is the source of so much humor and curiosity. His line is used sarcastically as well.

In *Inventory II*, an ink, rubber stamp and collage conglomeration on paper (1967), all the official symbols of a bureaucratic society are collected in a mass of stamps, signatures and seals. Steinberg's flowing pen

draws signature after signature, followed by terribly important looking scribbling that one would expect on some eighteenth century proclamation. All this shows the viewer that our society's institutions can be laughed at for their ridiculous seriousness.

It is quite easy to laugh at Steinberg's art. It is not, however, idle humor. One leaves this exhibit both delighting in the genius of imagination in the artist and content that his humor has given us all a piercing yet painless insight into our society.

Steinberg's genius lies in his diversity as well as in his imagination. His line drawings elicit the most positive viewer response because of their clarity and purity.

The 1945 drawing *Battle* is unabridged hilarity as dynamic line captures all the chaos of a hoard of women battling with flying purses, umbrellas and the like. In contrast, *Joint Declaration* and *Dogmaportray* an opposite vein of humor - satire. In these works, political bombast is expressed in elegant script of non-existent words, officiousness is captured by seals and stamps of authority, and power is represented by awesome if not exaggerated signatures. In both works, line is the device for visualizing the charade of authority and power. His art lets us see the forest through the trees, so to speak, with regard to our institutionalized society. Humor, however, is never sacrificed in the

message.

In another artistic media, Steinberg is just as skillful and successful. *The Tree* is a serious oil painting with an almost total lack of line. His impressive collection of watercolors and oils are proof that this artist is as unlimited in media as he is in imagination.

A close look at *The Tree* will reassure the viewer that Steinberg cannot ever get 100 percent serious. This painting, among others, is graced with the very peculiar Steinberg trademark of a postmark-like seal. He unashamedly stamps even the most poignant of his masterpieces, as if to give them his seal of approval.

Steinberg's imagination is an important factor in understanding the immense popularity of this particular exhibit. His line transcends the worlds of fact and fiction. His technique is neither limited by time nor space. Even conventionality and propriety fall victim to his unleashed pencil and brush.

For example: *The Chess Game* (1966) puts life and emotions in wooden figures. In *The Killer* a man swats a rather threatening question mark on a table. Finally, *Passage to Fiction*, a masterpiece of creativity, shows a man, unconstrained by time, space and reality, climbing to the land of fiction from his world of fact. Steinberg uses a change of style and medium to express this transition.

The artist's creativity is infinite. By hooking up this imagination with a pencil or brush, we are presented with a visual celebration of the dexterity of the soul in surpassing our stifling reality.

All will appreciate Steinberg's refreshing originality. One leaves the exhibit amazed that one individual can stretch his mind to the point where even the limits are horizons that most of us will never begin to approach.

The Halloween costume game: fantasy or fears?

by Deborah Costlow
and Briona Pinnolis

Hatchet Staff Writers

Halloween seems to be the accepted season for hiding behind a mask or costume and becoming either your favorite fantasy or your worst fear. We've all been doing this since we were kids - we went trick-or-treating as fairy princesses or witches, pirates or ghosts. These characters were reflections of our childhood dreams - what we were aware of and what we had experienced.

As "adults" we now seem to dress up as those we most admire or most hate. But in the late Seventies, those distinctions have been dissipated by the new focus on "me" and not on the outside world.

Just take a look at the costumes at your typical Halloween party of the Sixties and early Seventies as opposed to those of the late Seventies.

Back then, there always appeared to be a landslide of political types: 49 out of 50 costumes went to Richard Nixon. Another costume that captured the mind was Party

Hearst, aka Tanya. But even Tanya had to battle the guerilla forces of Che Guevara and other terrorist leaders.

strawberry fields. Meanwhile San Francisco youths put flowers down the gunbarrels of the terrorists.

From All Sides

Others laughed all the way down the Trail with Ho Ho Ho Chi Minh, followed by a platoon of Viet Cong.

Those who got tired of focusing on the casualties abroad as presented nightly on our television screens, may have turned instead to violence in our own country. Those attending as Black Panthers set any gathering ablaze, while Charles Manson and friends crashed the party. And Alex, from *A Clockwork Orange*, sat in a corner sipping milk, and calmly explaining his return to normalcy.

Others took a more constructive view of the universe and came hand in hand from

One or two were always draped in the oil' red, white and blue. And so it went. Now the costumes have swung from relevance to banality.

Grease is in, as 50 John Travoltas go sliding across the dance floor. Black-out is a knock-out when Leon Spinks walks in.

Every imaginable part of the anatomy is represented, either blatantly or subtly: someone is walking around as a graphic description of the answer to "Where do babies come from?" Several Dolly Partons make their appearances, bouffant from the waist up, of course.

Some make no bones about it, garbed merely in trenchcoats which may spring open at any moment. Many prance in drag (fantasy or fear?) doing imitations of Bette Davis and Judy Garland.

Television is still giving everyone their ideas: Roseanne Roseannadonna has been running around all night spitting in everyone's punch; two wild and crazy guys are on either side of Dolly Parton; and the Coneheads are rapidly depleting the supply of beer as they chug six-packs at a time.

Politics has been reduced to peanuts. Others, hoping to make this party into an orgy, come wrapped in togas.

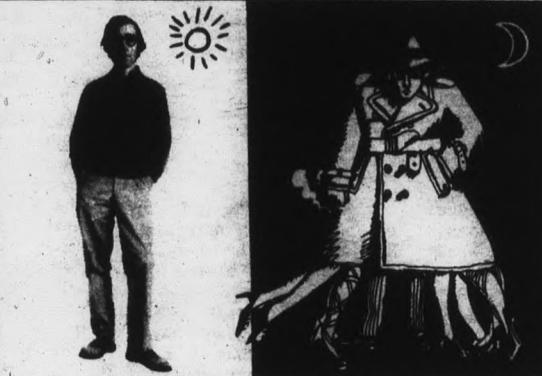
With their eyes on the stars, a few motor in as Artoo-Deetoo, or the spaced-out mafioso with the big schnazzola.

Are these the reflections of our dreams today? They sound more like nightmares. But maybe Halloween is just a time for escaping realities, not bearing their weight. So enjoy the holiday for what it is. And if you're stuck with nothing to wear, there's always your birthday suit.

HALLOWEEN WEEKEND

By day he is Woody Allen.

But When Night Falls
And The Moon Rises,
Humphrey Bogart Strikes Again.



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Directed by HERBERT ROSS Music by ALDOUS HOBSON
Produced by ARTHUR P. JACOBS Executive Producers: ROBERT ROLLINS, JEFFREY JOFFE
Based on the play by WELTY ALLEN. Produced and from New York stage by E-40000. Rated R. Music Score by Bily Gersberg. An Arclight Pictures Production

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&
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Admission .50 cents

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for
Rosemary's
Baby



OCTOBER 31st
YOUNG FRANKENSTEIN

Starting at
7:30 and 9:45

Lisner Auditorium

Admission: .50 cents



movies

'Midnight Express' reaches its destination

by Amy Berman

Asst. Arts Editor

The "Midnight Express" - it sounds like a super realistic name for a train bound to Shangri-la. But in reality this is not far from the truth. *Midnight Express* means many things besides being the name of a new, powerful film portraying an American man's life prison (30 years) sentence in a Turkish prison camp.

Midnight Express, which opens tomorrow, is prison jargon for escape, synonymous to freedom for all those prisoners trapped in the Turkish prisons usually arrested for the smallest misdemeanor crimes.

Though this may sound like a typical, violent prison camp melo-drama in which the tragic victim is rescued just in the nick of time, it really isn't. *Express* is the true account of Billy Hayes' emotional story and unforgettable escape from the Turkish prison only after losing five years of his life in this devil's den.

Hayes, a 23-year old American student in 1970, went with his girlfriend on a vacation to Turkey. On his way back he thought he would do his friends a favor and smuggle two-kilos of Hashish into the United States but he never made it on to the plane. Arrested by Turkish police in Istanbul, Hayes was now unprotected by American laws or officials and was unable to take the flight back home.

Express exhibits a chain of bizarre events occurring in the Turkish prison camp which Hayes asserts to be true to life. Some scenes are unduly violent, depicting the horrid prison conditions which may lead the audience to question its authenticity, but Hayes claims these scenes still can't compare to the way it really was.

From the beginning of his imprisonment, there is little warmth for Hayes, played by Brad Davis in the film. One of the first scenes we see is Hayes being directed by a fellow inmate to some blankets for the first night in his cold, damp cell. We then wonder if this act of kindness is just the beginning of ruthless lessons to be learned by Hayes and his associations with camp "comrades." We then see Hayes being beaten on his feet for "stealing" the blankets.

A feeling of total frustration, anger and malice of all forms is expressed by Davis as he portrays Hayes' emotional frustration when he is brought back into the Turkish court knowing he has only 53 days of a four year sentence to serve, but then being told his sentence has been changed - to 30 years.

Davis heightens the strength of the script, written by Oliver Stone and based on the book originally written by Hayes and William Hoffer only months after Hayes' escape. The 28-year-old Davis portrays the demanding role with a powerful and credible conviction. Observing Davis during film production, Hayes said that "he doesn't even come out of it when shooting stops...he is so thoroughly aware of what I went through."

Davis dramatizes Hayes' true and harrowing story while adding even more. "So you can imagine when I saw Brad in that (the courtroom) scene," Hayes said one day on location, "really letting with his anger, I almost stood up and cheered. He says exactly what I wanted to say a few days after (I received) the sentence...."

The sets throughout this motion picture are further enhanced by being filmed on location in Malta and Turkey. The hazy, murky pastel sunset over Fort St. Elmo, Turkey, forbears the unmerciless threats subjected to the prisoners in the camp. In his true account, Hayes spent five years tormented in the Sagmacilar prison in Istanbul, with these similar conditions produced by the filmmakers at Fort St. Elmo.

The filmmakers had tried to portray as much as they could of Hayes' story on location in Turkey. Hayes was amazed one day visiting the sets. "They had little Turkish profanities scribbled on the walls...pictures of girls out of newspapers and plastered on the walls - just like I remembered. I lay down on one of the bunks (there) and looked up at the bedspring and started to sweat."

The reality of this controversial movie (at each opening of the movie the Turkish government has protested the fact that this film portrays Turkey in a bad light) is hardly questionable. First told in his book, Hayes said, to help get this nightmare out of his system, Hayes agreed with Columbia Pictures to have his true story produced on the screen.

Hayes is not alone in his fight in the unbearable prison cells. As told in his book, he acquires a close-knit group of friends which he can trust. These three, Max (John Hurt), Jimmy (Randy Quaid) and Erich (Norbert Weisser) portray their roles with a magnitude of encapsulating feeling. Mike Hellin, as Hayes' father, evokes the strong empathy any parent threatened with losing their son behind foreign prison bars would have.

Express is given an even greater intensity of drama and emotion with its accompanying soundtrack. The score was written by Giorgio Moroder who has been acclaimed for his unseeing talent in producing some of Donna Summer's most recent hits such as her double album *Once Upon A Time*. This is the first time Moroder has scored a feature film but it hopefully won't be his last.

This nightmarish journey into Turkey's prison camp is true and the story is realistically depicted. In it there are some violent and dispairing scenes which you may just not want to believe are true, but they are. If Hayes made it through this remarkable drama then there is no question why others should not at least see this moving film to learn what it is really like being trapped in a foreign country helpless, alone and having little hope that you will ever see your homeland ever again.



Billy Hayes (Brad Davis) is surrounded by Turkish police in an opening scene from *Midnight Express*.

The film is based on a true story of an American's imprisonment in a Turkish prison.

Hayes meets with ha(r)sh laws in Turkey for drug trafficking

HAYES, from p. 7

hit him until the Turkish police surrounded him at the airport. "You crash up against the reality of the situation that...I was arrested!"

His original sentence depressed him almost to the point of shading his own perseverance. "I originally felt that I'd die before I'd stay four years," he said. But that was before he realized that giving up would not solve anything. "You slowly become aware of the little pieces of beauty and light in places like (prison)." It was these little shreds from the outside world (the "dream" as he liked to call it) which made his "reality" much easier to accept.

Prison life itself was more challenging than he had expected. "Things were not what they seemed," he said. "Anything which was forbidden (particularly drugs), somebody could make

free," he says of his escape. And even though his public life may have forced him into another kind of prison, he nevertheless feels that it is a "strong position to be in. It is exciting and rewarding. I am forced to talk about my experience and form opinions about things."

Hayes has only two complaints about the film. One is the "anti-climatic escape; I felt it could have been more drawn out."

The other was his homosexual encounter in the film which he feels was hedged in the interests of making the film more easily acceptable to the general public.

Learning from his experiences Hayes does not advise anyone else to try it. He can offer only one suggestion: "Do what you like, but know what you're doing (because) what you don't know can hurt you."

"All I knew was that I was

theatre

'Barefoot' stubs toe at Henry's

by Maryann Haggerty

Hatchet Staff Writer

Mr. Henry's dinner theater at Maryland's Waldorf Inn provides ample proof for the theory that the suburbs stultify creativity.

One of D.C.'s outstanding small theaters, ASTA (American Stage and Theater Arts), teamed up with Mr. Henry's venerable restaurant chain to bring theater outside the Beltway, and the result is colossal cooptation.

Henry's clientele, as any habitue of the Pennsylvania Avenue club knows, is overwhelmingly young; ASTA's patrons at their Capitol Hill theater are for the most part urban young professionals. The clientele of the new dinner theater, located on Route 301 in Waldorf, Md., are middle-aged suburbanites.

The first signs of cooptation are visible in the schedule for the evening. ASTA, which produced such critically acclaimed shows last season as *Playboy of the Western World* and *Pursuit of Happiness*, D.C.'s first live soap opera, chose to start their season with Neil Simon's mindless comedy, *Barefoot in the Park*.

Simon's play deals with a newlywed couple, featherbrained Corrie and straightlaced Paul, who have to cope with a tiny fifth floor walkup apartment, weird neighbors and a mother-in-law with empty nest syndrome.

Barefoot allows any company sure-fire laughs, and ASTA plays it well. All of the actors are ASTA regulars who have proven they can give above-average performances, and they act Simon's play for all the laughs in it.

Before the show, there's a buffet dinner cooked and served by Mr. Henry's. Mr. Henry really exists; he's a genial, roundish man who acts as host for the night. The buffet is billed as "International," but it's rather mundane. The "Roast Sirloin of Beef Au Jus a la Henry" is plain old roast beef, the baked lasagna is distinctly American and the salad bar is not in the least unique.

Mr. Henry's serves some of the best cheesecake in the city; but what passes for cheesecake in the suburbs tastes like they just thawed out the Sara Lee.

The drinks are more expensive than on Pennsylvania Avenue, and the service, although quite friendly, is a bit slow. Also, couldn't someone tell them that writing "Your waiter/waitress's name is (blank) and he/she appreciates your gratuities," is tacky?

The seating, if nothing else, is reminiscent of Mr. Henry's intown clubs - crowded. They jam six people at a table, even if the six are not in the same group. This alone can try your nerves, if you get stuck with a drunken American Legion type.

The crowding would be more tolerable if the tables weren't packed so close together that getting up to get dessert is a herculean task.

The final insult to people who are used to ASTA's outstanding entertainment and Mr. Henry's cheesecake is the price of an evening at the Waldorf dinner theater. The cost for a couple, not including drinks, is \$25 on weekdays and \$28 on weekends, plus the cost of the hour long drive. For that kind of money, you can swing dinner at Henry's, Metro fare out to ASTA, tickets for the show, and still have enough left over for a few after-theater drinks.



PAUL TAYLOR DANCE COMPANY: A scene from the Mr. Henry's Dinner Theater production of *Barefoot in the Park*.

Fine variety of ballet this season for Washington dance enthusiasts

by Randy B. Hecht

Hatchet Staff Writer

The Washington area offers dance enthusiasts a magnificent smorgasbord of performances. Students are especially fortunate since they may take advantage of special discount rates.

The Washington Performing Arts Society's "For Dancers Only" series is available to dance students and teachers, members of the Modern Dance Council and full-time university students. The series offers subscription rates ranging from \$15.00 to \$24.75 for four performances. It includes the Paul Taylor Dance Company, Maryland Dance Theatre, The Dat-Dor Dance Company of Israel and Les Ballets Jazz. Students may also enjoy a \$2 discount on most performances and half-price tickets for the Ballet Internacional de Caracas.

In addition to those performances, the Society will present these companies in the coming season: Alvin Ailey American Dance Theatre, a favorite on campus, is scheduled for a two week engagement at the Kennedy Center Opera House. Ailey's troupe, which was formed in 1958, combines modern, jazz and classical elements of dance for what *The New York Times* called "a powerful expression of sheer joy." Ailey will appear at the Opera House Feb. 6-18.

The Society's Folk Series will include a variety of international troupes. The Kennedy Center Concert Hall will host the Festival of Russian Dance Jan. 19, the Ballet Folklorico Mexicano de Graciela Tapia, on March 5, the Trinidad Folk Festival on Oct. 29, the Bulgarian National Folk Ensemble ("Pirin") on Jan. 13 and Hungarian Gypsy Orchestra and Dancers ("Rajko") on Jan. 28.

The Ballet Internacional de Caracas will be appearing at the National Theatre Nov. 21-26. The company, which is under the direction of Vincenzo Nebrada, has fused classical ballet and Latin influence, and is presented in cooperation with the Organization of American States. Les Ballets Jazz is also making



The Paul Taylor Dance Company is one of the many dance troupes to perform in Washington in the next few months.

its Washington debut on March 2-4. Only five years old, it is one of Canada's four major dance companies. It combines the techniques of classical ballet and modern jazz, and is inspired by jazz, folk and rock music. The company is appearing at Lisner Theatre.

On Nov. 15-20, the Paul Taylor Dance Company will appear at the National Theatre for its tenth season in Washington. The company has danced in over 200 cities in the U.S. and has completed 24 overseas tours.

In addition to bringing some of the finest dance companies in the world to Washington, the Washington Performing Arts Society is also dedicated to several community service programs. These include

presenting local performing companies in free concerts to D.C. public schools, the free Music At Noon series for office workers, and City Dance, a three day festival of resident companies held at the Warner Theatre in the first week of May.

Ballet enthusiasts may also look forward to an exciting series at the Kennedy Center Opera House. This season, the Kennedy Center will present the American Ballet Theatre on Dec. 5-17 and again March 27-April 8. The New York City Ballet will appear Feb. 20-March 4, the Stuttgart will perform May 15-June 11 and the Ballet Internacional de Cuba will appear in June and July.

So, whatever your interest is in dance, you'll find it. This season, without a doubt, dance is it!

'Boys' clone an anti-hero

by Steve Romanelli

Arts Editor

Most contemporary films seem to be void of good, solid acting. Oh, sure, there's a lot of mediocre stuff (John Travolta's disaster in *Grease* and Jacqueline Bisset's mindless performance in *Who Is Killing The Great Chefs of Europe?*) are two examples which come to mind), but the problem with this is that weak acting appears to be the norm rather than the exception.

Every so often, however, there comes a flick which is basically kept afloat by its outstanding acting, a blessing which graces *The Boys From Brazil*. Though

the film tends to loose its structure during some of the scenes (due mostly to Franklin Schaffner's shaky direction), the invigorating and compelling performances by Gregory Peck and Laurence Olivier more than make up for this inadequacy.

Basically, the story follows Nazi hunter Ezra Lieberman's (Olivier) attempt to uncover and eventually thwart a plot headed by Dr. Josef Mengele (Peck) to recreate a new Hitler, possibly even 96 of them. How Mengele - who was one of Hitler's favorite mad doctors - proposes to do this is through a mixture of cloning (yep, he's figured out a way to

clone World War II's most despised anti-hero) and luck, namely by killing off each clone's father when he reaches 65 years old. If you are able to accept that premise, then the film will make sense.

Olivier and Peck provide two of the more spectacular acting performances this year. Peck's portrayal as the menacing and villainous Mengele is a surprise to anyone who is familiar with his previous roles. It is a distinct change from his usual good-guy parts, probably best personified in his Academy Award-winning (see BRAZIL, p. 15)

"What Is Demanded Is
A Change In Our
Imaginative Picture Of
The World."

... Bertrand Russell

Final Submissions to Rock Creek, G.W.'s Literary and Graphic Arts Publication by and for the students, are being accepted until October 27th. Contact David Goren at 676-7599 or submit to Mailbox No. 24, Fourth Floor Marvin Center, 20032. Submissions may also be slid under the door of room 432 in the Marvin Center.

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Peck and Olivier star in 'Boys from Brazil'

BRAZIL, from p. 13
performance in *To Kill A Mockingbird*.

In *Boys*, though, Peck is able to portray Mengel's sense of tempermental and fanatical devotion. In what is probably Peck's best scene, Mengel becomes outraged at a party after he discovers one of his 'hit men' has been recalled. In the space of about 20 seconds, Mengel has turned from a jovial man into a psychotic lunatic.

And what can you say about Olivier? Simply put, he is one of the screen's finest actors and his portrayal of the aging but determined Lieberman is one of the best examples of acting one can find.

In one of the best scenes of the year, Lieberman arranges to speak with an ex-Nazi and former employee of an American adoption agency, Frieda Maloney (played by Uta Hagen). After getting very little information, Lieberman leaves, but not before delivering a memorable and fascinating speech that easily puts the audience on his side. This, along with Warren Beatty's humdinger speech before the board of directors in *Heaven Can Wait*, has to be one of this year's best spoken scenes.

But, aside from the rather superlative lead acting (include James Mason in that summation), the rest of the movie tends to be tiresome and trite after a while. If it is possible, skip the opening minutes. Even though you will

miss the basic premise of the plot, you will also miss a rather dull introduction. Somehow, Schaffner's direction just isn't able to get off the ground.

It isn't until we are introduced to Olivier's character that the story really begins to move. It is sort of like a cat-and-mouse game, with both Lieberman and Mengel eventually confronting each other in a bloody and rather overworked scene. Violence is alright, but seeing Mengel ripped apart by a pack of dogs does nothing for the plot but make it more grotesque.

Heywood Gould's screenplay of the Ira Levin novel falls under the same problem that Schaffner's direction does, namely a loss of intelligence. Gould just doesn't seem to have the flair which Levin did to make *Boys'* theme believable.

Go GW!

Beat
Howard

Polyphony Top-Ten of the Week

1. *52nd Street*-Billy Joel
2. *Some Girls*-The Rolling Stones
3. *Live And More*-Donna Summer
4. *Livin' In The USA*-Linda Ronstadt
5. *Who Are You*-The Who
6. *Nightwatch*-Kenny Loggins
7. *Twin Sons*-Dan Fogelberg and Tim Weisberg
8. *Wavelength*-Van Morrison
9. *Hot Street*-Chicago
10. *Comes A Time*-Neil Young

RACK GAB:

Warner Bros. will not be left behind. Monday's release of

Steve Martin's new LP, *Just A Wild And Crazy Guy*, marks the label's first \$8.98 list price for a single album. No other labels have any plans to follow Columbia's or Warner's lead, as of yet, but don't be shocked if they change their minds.

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VETO, from p. 1

within the budget passed by the Senate."

The bill, which was unanimously passed by the Senate Oct. 19, also stated that the Special Projects Account is to "only be expended upon an appropriations measure dealing with the specific expenditure or project for which money is to be spent."

The Account has a present balance of \$13,095, according to Financial Affairs Committee chairperson Steve Nudel.

Nudel has indicated he will vote to override the veto. "There is nothing unconstitutional about a Senate member signing for and approving expenditures," he said. "It's not right that the Executive Branch has complete control over the (petty cash) fund, because it is all of GWUSA's."

According to Negrette, another one of his objections to the bill

was that it was too vague. Negrette indicated that in his judgment the legislation did not contain the "built-in flexibility needed for such a (petty cash) fund."

"Probably the intent of the Senate is to keep some oversight...but I think it already has," he said, adding that expenses would be limited and subject to a two-week Senate review.

Not mentioned in the veto statement was the provision of control of the Special Projects Account, which Negrette said was "secondary...and not really the major factor of the legislation."

According to GWUSA Senator-at-Large Mark Weinberg, who plans to move to override Negrette's veto in Wednesday's Senate meeting, the veto statement "curiously ignores the central thrust of the bill," which he says is retention of control of the Special Projects Fund.

Negrette, according to

Weinberg, "retains his personal autonomous control" of the money, which will be used to fund academic evaluations, and was also the source of the \$5,000 loan given to the Program Board to fund its recent concert, which would be forgiven if Senate and Executive approval is given to legislation currently in committee.

"I just think it's dangerous...for such a large amount to be within the control of one person," said Weinberg. "I understand his concern over the constitutionality...but there is constitutional basis for what we have tried to do."

Weinberg cited the GWUSA constitution as saying "the Senate shall discuss and adopt all general policies of the GWUSA," and he said he considered the establishment of the petty cash fund a general policy.

"Financial affairs is a clouded term...it's not specific," Weinberg added. He also said he considers the vice president of financial affairs "purely an administrative, not a discretionary, function."

Discussing the statement issued by Negrette, Weinberg said he would find it acceptable if it contained a "statement of good faith" that Negrette would make no expenditures of the Special Projects Fund without Senate approval, a clause which he said was "conspicuously absent" from Negrette's remarks regarding the legislation.

"I'm not saying Cesar's going to take the money and leave town," he said, but "the potential exists...to bypass Senate consent" on expenditures. He cited budgeting of the academic evaluations as an example where the possibility exists for a "blank check" to be written.

SOC starts Phase two

SOC, from p. 6

He also said that the subject of McCarthy's speech is not yet known, but "it will be somewhat related to acquiring student representation."

The Board of Trustees voted last Thursday to accept the recommendation of its Committee on Student Affairs that the GWUSA president be allowed to observe at board meetings, reaffirming existing policy which allows the chairman of the Board to invite guest to sit in on the meetings.

In a statement released by SOC, the group indicated that this action "is not a full victory by any means."

Sacks also said that the SOC steering committee has plans to meet personally with trustees who live in the D.C. area.

"We'd like for the student body to write letters to board committee members to indicate student support of voting representation," he said.

The SOC steering committee is also preparing for a presentation to be made to the Board of Trustees Student Affairs Committee prior to the full Board's next meeting in January.

Negrette makes first veto



Thurston fight erupts over noise

NOISE, from p.2

of safety to University representative to the Residence Hall Court Ted Semaya, according to Sue Herzberg, Resident Director of Thurston Hall.

"We do have a few problems," says Herzberg, adding, "I

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wouldn't say that this sort of thing is rampant. It's just a few isolated cases."

Garcia and Hennings have also attempted to get out of Thurston Hall and to break their lease with the Housing Office.

Ann Webster, director of Housing, says, "They were offered an opportunity to individually move into triples at Madison and Strong Halls. However what they want is an open double."

With regard to the possibility of breaking their leases, Webster said, "I don't even want to speculate on any other possibilities."

Faculty to challenge volleyball team

GW's faculty will challenge the women's volleyball team (20-11) to a volleyball contest Wednesday, in a battle between intellectualism and athletic prowess.

Two matches will be played in the main arena of the Smith Center beginning at 7:30 p.m. Everyone is invited to what could prove to be the most interesting contest the volleyball team will play this season.

Representing the Medical School are Bruce Rubin, Karen Schneiderman, Kenneth Chase, Brian Gaffney and Ruby Dixie. Anthony Marinaccio, Catherine Holtz, Joan Marshman and Cathy Prindle will battle for the Education Department. The Law School is relying on John Banzhaf and J.E. Starrs to carry it through. Randall Parker and Nick Filipescu will play for the Biology and Chemistry Departments, and Richard Thornton and Richard Y.C. Yin will play for the History and Economic Departments. Human Kinetics and Leisure Studies is sporting Honey Nashman while Business' interests are in the hands of Walton Smith and George Bodner.

University President Lloyd H. Elliott is the sole representative for the administration in this effort.

Mary Saner, of the women's sports information office, said, "It should be a lot of fun."

Cynde Nordone

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Editorials

More work needed

The 1977 Middle States Evaluation brought to the fore numerous flaws at GW, among which were inadequacy of student services, overtenure of faculty, lack of a coherent curriculum, and poor advising in Columbian College. According to some administration officials, the situation is being rectified. If so, this is being done slowly.

Undergraduate admissions test scores improved slightly, although one crucial area - advising - has seen no real change. If anything, the system looks as though it will take a step backward.

Harold F. Bright, provost and vice-president for Academic Affairs, cited peer advising as a bright spot in advising; however Lois Goldberg, who has been the major impetus behind peer advising, is leaving and no one in GW's administration seems to be taking responsibility for seeing that peer advising survives Goldberg's departure. Assistant Dean Barbara Dunham even went so far as to say that peer advising should be eliminated, stating that students should not express opinions about individual classes.

All in all, while the University has made some sort of effort to alleviate these problems it appears that they have not done enough of a job.

First Amendment

Tuesday, *The New York Times* reporter Myron A. Farber, who was jailed for refusing to reveal his confidential sources, was released from the Bergen County (New Jersey) prison after Dr. Mario Jascalevich, the subject of a series of articles written by Farber, was acquitted of murder charges.

Farber had investigated the deaths of several patients in a New Jersey hospital caused by the use of the illegal drug, curare. Farber's stories led to an investigation of Dr. Jascalevich's activities and, eventually, to his indictment.

Farber's notes were subpoenaed for evidence during the trial and, when he refused to give them up, claiming that he would be revealing confidential sources, he was found in contempt of court, fined and put in jail.

It was kind of Judge Trautwein to release Farber, who had only acted within the framework of the New Jersey shield laws which supposedly ensure reporters' First Amendment rights, but the damage has already been done and the strength of the shield law provisions has been undermined.

Farber and the *Times* have suffered a needless loss of time and money (almost a \$1 million) but the true loss has been to the First Amendment of the U.S. Constitution. Freedom of the press and the media's ability to gather news unhampered by governmental restraints has been severely, and perhaps irrevocably, damaged.

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David Galst

Lisner misused?

Recently a decision was made to rent out Lisner Auditorium to Weather Report, a contemporary jazz group. Regrettably, the administration failed to stipulate that a block of tickets be guaranteed for students, and thereby forced students to compete with the public for tickets to a program which is being performed in a University facility. This incident is only one example of the Administration's lack of concern for students in its constant pursuit to "pad its bankbooks." Evidence of this accusation can be derived from a recent meeting between administration officials and myself.

On Tuesday, Oct. 10, I met with The Director of Auxiliary Services, Francis R. Munt, and his puppet in charge of Lisner Auditorium, Francis J. Early, to discuss this recent administrative abuse. I started the meeting by stating that I thought it was unfair for the administration to permit this concert to take place without first making sure all interested students were assured seats; I further claimed that the University was neglecting its primary concern - its students.

Munt failed to recognize my point, claiming that since the University paid taxes, this act was legitimate and that the University had never reserved tickets in the past, so why should they do so now. I find this logic typical of past rationale displayed by this corporate hierarchy.

In a previous discussion, Mr. Early had agreed that this point had merit. However, he now refused to confirm his past statement and agreed with Mr. Munt, his superior. Exasperated, I moved on to my next point. I stated that Mr. Early had previously explained to me that this administrative action did not go against the University's non-profit character because money made from the renting of Lisner Auditorium went towards sustaining tuition cost. Hearing this statement, Mr. Munt became enraged, almost jumped out of his chair and pointed at me and said in a most unfriendly tone, "Are you accusing me? Are you accusing me?" I can see only one reason for his pre-mature defense. I informed Mr. Munt that I had not yet made any accusations, but if he would hold his interruptions, I would give him plenty to defend. I then told Mr. Munt that I believed that corporate officials were directly profiting through the renting of Lisner Auditorium, explaining that with the extra funds acquired from Lisner, the Administration could now raise its salaries. Lastly I stated that the only way for the Administration to dispel such student beliefs was to put a student in a position of supervision, more specifically, on the Board of Trustees. All Mr. Munt could say in the Administration's defense was "no comment." You may interpret this response for yourself.

David Galst is a freshman with an undeclared major.

Letters to the editor

Smith Center concerts

This is to advise that the Program Board does not intend to hold another Smith Center concert for this academic year only, and my statements in the *Hatchet* of this past Monday have no bearing on future years. However, there are extenuating circumstances which center around (what else) money. Cancellation of our \$3,000 debt with GWUSA, or any portion of it in lieu of better academic evaluations, would definitely brighten the situation for the spring. Concerts in Lisner Auditorium are always a reality, and we may extend our efforts there.

Secondly, the Program Board considers the concert to have been a true success and wishes to thank everyone in attendance. Although it is extremely difficult to coordinate the tastes of our students, a convenient date, and a feasible price to in order to sell out a show, I am sure that we will eventually connect all of these aspects into a show which succeeds from all angles. Until then, we will simply do our best to bring students quality entertainment at a reasonable price.

Once again, selective journalism by the *Hatchet* has made it appear that with a single quote, I intend to put an end to concerts in the Smith Center. Nothing could be further from the truth. If I had to build the stage by myself (most likely assisted by Richard Lazernick) I would do so simply to emphasize the ignorance of our administration, who two years ago ruled Smith Center concerts a "dead issue." Rest assured that notes of rock music together with the applause of GW students will be heard in the Smith Center long after certain narrow-minded administration officials, who opposed this idea and who

continue to throw obstacles in our way, have retired.

-Alexander Baldwin
Program Board Chairman

Admissions: Go fry ice

I am writing in regard to a little-known policy that the Admissions office has, which makes the practice of recruiting students from various parts of the country. These volunteers are told to go back to their home towns, and though they are not told what to say, they are expected to tell of all the wonderful things happening here at GW.

I was invited to one of these meetings the week of October 15, held for active students in the New York City/Long Island area. Of the 500 "active" students (out of a possible 1300) invited, the 25 who did show up were given a "reception" (both to make up for their missing study time, and to make them more receptive), and then the sales pitch.

Being a concerned and active student, I have always been more than willing to tell any individual who contacts me exactly what I think about GW, both good and bad. However, I adamantly refuse to call or write 10 people who I don't even know, during what is supposed to be my vacation.

Additionally, though it may seem mercenary, the only reward that was offered for my efforts was the knowledge that I will have improved GW's reputation. The theory, of course, is that the better GW's reputation for students, the better my chances of getting a job, despite what my personal qualifications may be.

What the gentleman who spoke to us failed to mention, though, was that for the same work that we would be doing for the satisfaction, they are doing for the sum of \$12,000 per year, plus tuition benefits. Clearly, there is

an inconsistency present.

In short, it seems wrong that the Admissions Office, or any other part of the University, should feel that they can call upon the students to do something for them, out of the goodness of our hearts, when they do the same thing because they are paid for it, and yet when we feel right in asking for something out of the goodness of their hearts, we are told, literally, to go fry ice. Once again, GW has shown that the students are something to be cared about only when it is in the best interests of the University.

-Robert P. Weinberg

Need variety

This is my first semester at GW and I am quite surprised that there have not been more complaints about the loud, aggressive and confusing cadences that bellow out of the Marvin Center. WRGW broadcasts from its perch on top of Lisner Auditorium, a constant and disturbing beat that is called "progressive" rock music. Surely there are some who prefer more soothing background music for their dining and study.

I questioned WRGW Station Manager Jim Toomey, whether any polls had been taken about students' preference toward music. He said that last spring, a poll had been conducted and the results were that the students preferred a mild or soft rock to the more progressive or acid rock.

It is true that other types of music are played on the weekend, but the majority of the students who use the Marvin Center do not do so on the weekend.

I suggest to WRGW a more balanced musical presentation for the Marvin Center, including in its program more classical, folk, and easy listening pieces that will enhance a leisurely environment for the student center.

-Brian M. Sweeney

Jeff Jacoby

Look what they've done to my column

Those of you who have been distraught at my absence from the editorial pages lately will be reassured to learn that my time has not been misspent. I've been off learning about reality and having my nose rubbed in a good, old-fashioned double standard - though I must say I haven't had to venture too far. In fact, I've been getting the treatment right here at the *Hatchet*.

On Thursday, Oct. 5, I submitted my regular column to the *Hatchet*, all about a man named Amiri Baraka who teaches at GW and why I find it indefensible that he should do so. The following Sunday, Jim Craig, who edits the *Hatchet* editorial page, called me to say the *Hatchet* would not be running my column, and would I please come by the following night so we could discuss the problems it engendered.

You wonder, perhaps, what was in this column. I wrote that Amiri Baraka had been honored by the University with a special teaching position. I quoted from Baraka's past works and disparaged their merit. And I labeled him an anti-Semite, although my

having quoted him probably rendered that unnecessary.

The problems with my column, Mr. Craig told me, were two: it was too long, and the *Hatchet* was afraid it might induce a libel suit. Regarding the first, I offered to shorten the piece, painful a process though this might be. Regarding the latter, I marveled.

I marveled not simply because it seemed to me inconceivable that Baraka would chomp on the hand that is so liberally feeding him by bringing a libel suit against my column. Craig suggested that I get Baraka's opinion and, building on this suggestion, I satisfied myself later that this was the case, employing, I am afraid, a bit of deception. As I listened, a friend, posing as a *Hatchet* editor, called Baraka and read him my column, word for word. He asked for Baraka's reactions, which were several and instructive, and perhaps I shall have occasion to discuss them in the future. Insofar as the newspaper itself was concerned, however, he requested merely an equal amount of space in which to reply. The ploy is regrettable, but

it was the only way to determine Baraka's reaction to the column, instead of to me.

I marveled further because I had invented no words and twisted no quotations, but had presented easily documentable specimens of Baraka's works.

But mostly I marveled because I suddenly remembered all the righteous indignation with which the *Hatchet* sputtered about freedom of the press last semester, when a debate raged over the advisability of publicly screening, with student funds, the sedate lunacy of one Harold Mantius, leader of the American Nazi Party. To the protestations of some - myself included - that such a presentation would serve no discernable use and would but waste student money, the *Hatchet* intoned "freedom of the press is the issue," explaining that just because not everyone believes all Jews should be melted down into soap is no reason to deny Mr. Mantius the opportunity to espouse the view.

The *Hatchet* did not seem to fear a backlash by, say, black students objecting to Mr. Mantius's characterization of their

brains as inferior to (you should pardon the expression) Aryans'. That the sensibilities of some people might be painfully trod on was not to deter the *Hatchet* from urging the showing of the notorious videotape, and publishing a complete transcript of the interview with the Nazi. And please never mind the fact that of course we all know it's lies.

But now the shoe is on the other foot, and the anti-Semite is the one under attack. And "freedom of speech?" "Freedom of speech" I regrettably conclude has flown out the window. Or been pushed by Mr. Craig. Now what is important to the *Hatchet* is not the importance of uncovering a truth that has no business being buried. Nor is it the unfettered "freedom of speech" rightfully due one who has agreed to be a regular columnist. What looms before the eyes of the *Hatchet* is the worry that Amiri Baraka might find unpalatable my description of him and his philosophy, and lash out.

The fact that the *Hatchet* will not publish my article is disheartening.

More letters to the editor

Round two

The battle for student representation on the Board of Trustees is far from over, but the first phase has been a tremendous success. Despite the article in the *Hatchet* this past Monday which implied that nothing new had been achieved, the Student Organizing Committee can claim two solid accomplishments: the GWUSA president has been granted observer status on the Board of Trustees, and the Board's Student Affairs Com-

mittee has agreed to put the question of full voting representation for students on its agenda. These were the two things that needed to be accomplished before we could go on to the next phase of our campaign.

However, as important as these achievements are, they are not nearly enough. Full voting representation is a right, not a privilege. The Student Organizing Committee (SOC) is not ready to settle for halfway measures, let alone the 10 percent we've been given by the Board of Trustees.

SOC urges all students to show their support for the effort to get full student representation. We must not let a small success go to our heads and tempt us to settle for less than we deserve.

In order to win this fight, we must all put in our full efforts. We must not let a small success go to our heads and tempt us to settle for less than we deserve. Remember: no co-optation without representation.

-The Student Organizing Committee for Representation on the Board of Trustees

Deadlines for columns and letters are Tuesday and Friday at 4 p.m. All letters and columns must be signed by the author and must include his or her phone number. The *Hatchet* does not guarantee publication under any circumstances and reserves the right to reject material for reasons of available space and for factual misrepresentation, and to edit material for style, grammar and length.

Maryann Haggerty

Apathy replaced by SOC desire for reps

If last week's decision by the Board of Trustees proved anything, it was that real change can only be made here by coalitions of students who may have radically different attitudes - but all share the status of consumers at GW. It provides hope that things can get done even though GWUSA is still saddled with the divisiveness that has plagued it since its birth.

A little background on how the attempt to get a student on the Board was organized helps to show this.

Last year when Joe LaMagna headed GWUSA his attempts to get a student in a voting position on the Board of Trustees followed a pattern similar to that of Cesar Negrette at the beginning of this year. Send the president of GWUSA in to talk to the big-wigs, try to earn their respect, and cross your fingers.

Negrette started off with a grand campaign promise and a petition that aimed to get the signatures of 15,000 students (almost the entire registered student body) on it. He lobbied individual Board members privately, and continually repeated "we have to work to earn their respect."

Among a lot of people involved with GWUSA, directly or peripherally, a murmur of "Earn their respect? We pay three thousand a year!" began to circulate. Some sharp people began to work behind the scenes on concrete research, like the nationwide survey of other colleges to

determine how many of them had Board reps.

When the murmuring became too noticeable, Negrette called the meeting that formed the Student Organizing Committee, the group that did the work involved in the smooth lobbying effort at last Thursday's Board meeting. The GWUSA president stepped quickly out of active work with SOC, and left the management of day-to-day affairs for the new committee in other people's hands.

That's probably the proper way for someone with an impressive title to work - after all, Jimmy Carter can't do everything, either. Maybe its cynicism, but I'll accept bets on who takes the credit for getting a student on the Board in a voting capacity when/if it happens.

Perhaps the most ironical thing about SOC is that much of the leadership that propelled the committee after its establishment came from Richard Lazarnick, who ran last year against Negrette on a platform of "radical activism," and lost in the run-off by a resounding margin.

Does that prove that political campaigns aren't everything?

The force behind SOC, and the initial step of getting observer status, did not come from any one person. It came from the moral indignation mustered by almost 40 diverse student groups banded together, the work of people who did the mundane poster/packet stuffing/sign painting in-

volved in any viable campaign for anything and the research of the people who prepared the background information that gave the drive much of its moral punch.

Even more than those, it came from the conviction of some students that if they wanted their rights, they had to work for them. Spending immense amounts of time complaining about the uncaring attitude of the student body is as pervasive a disease among "active" students as the apathy they wall about is in the University at large.

"If you're not part of the solution, you're part of the problem," a popular Sixties slogan ran. When enough people decide to become part of the solution, things that are laughable for one person to attempt become realities.

The dozen or so people active on the SOC steering committee are a negligible portion of the students at GW. They are fired, though, with the conviction that what they are working for is what the rest of the students want and deserve. That much drive makes up for not having 15,000 people directly lobby the Board (now that might be effective...), and their ability to work behind the scenes without grabbing credit for everything provides hope that students here can accomplish things without splattering themselves with the circus-like bickering that has ruined GWUSA's image over the past two years.

Maryann Haggerty is news editor of the Hatchet.

Buff blast ODU 3-1, face Howard Saturday

by Bill Wolfe
Hatchet Staff Writer

Late in the first half yesterday GW halfback Farid Al-Awadi scored his eighth goal of the season on a penalty kick, which along with a pair of second half goals by Meiji Stewart and Kevin Dill gave GW a 3-1 win over Old Dominion, raising its record to 8-1-2.

Al-Awadi's score broke the school record for most goals in a season by one player, and he has spread out those scores over eight games.

Al-Awadi's brother, Salah, made a nice pass to assist Stewart on his score, while Dill found the mark on a long, unassisted shot to give the Buff a 3-0 lead, as ODU scored late in the game, after the game was out of reach.

The ODU score prevented GW keeper Jose Suarez, playing in place of the injured Jeff Brown, from notching his third shutout of the season.

The Colonials, apparently headed for a second straight NCAA appearance, will finish up their regular season at Howard Saturday at 1 p.m.

Last year the Buff beat the Bison, then ranked fifth in the country, 2-1. Since then, However, Howard has been placed on NCAA probation for using an ineligible player last season, and has not fared all that well this season. Brown said earlier that he would very much like to be able to play in the Howard match, but it is not known yet whether he will be able to play.



photo by Barry J. Grossman

GW right wing Paul Calvo, 10, moves past an Old Dominion player in the Colonials 3-1 victory

yesterday. The win raised GW's record to 8-1-2 with one game left.

Colonials lose for first time, 5-4 to Georgetown Smith named to Bermuda Youth Team

GW's women's tennis team lost its first match of the season yesterday, falling to Georgetown 5-4. The loss dropped the Buff's record to 3-1 this fall.

GW won the first three singles matches, but the Hoyas won the other three to tie the contest going into the doubles, normally a strong point for the Colonials.

In the all important doubles

matches, Georgetown picked up a key point with a straight sets win at the number three position. The Hoyas managed to pick up the needed fifth point in the number one doubles match, while Becker and Gold came back from a loss in the first set to win the match in three, narrowing the margin to 5-4.

GW will travel to Salisbury State today, and will participate in the Salisbury State Tournament tomorrow and Saturday.

Colonial coach Sheila Hoben said that the Buff always have close matches with Georgetown. "I had a feeling that doubles would decide it," she said.

Smith named to Bermuda Youth Team

GW fullback Philip Smith, 17, has been named to the Bermuda Junior National Team. Smith has been a key in GW's defense, which has allowed only eight goals in ten games this season. The Bermudan team will be competing in the Youth World Cup qualifying matches Nov. 26 through Dec. 17 in Honduras.

GW volleyers win a few, lose a few

After a split in North Carolina last weekend GW's volleyball team beat Maryland-Baltimore County (UMBC) before losing a game that coach Pat Sullivan feels the Buff should have won against Georgetown, leaving them with a record of 20-11.

Against UMBC at the Smith Center Tuesday night, GW coasted to an easy 15-6, 15-4 win.

When Georgetown came up, however, the Buff couldn't get their offense going. The Hoyas rolled to a 15-6 win in the first game, then took the second by a narrow margin, 17-15.

When asked if she thought GW should have beaten the Hoyas, Sullivan replied, "Yes, very definitely." The coach said that she could understand losing the first game, because her team had just finished a slow match against UMBC. "There wasn't any reason for losing the second game," she said.

The Buff beat Duke, a stronger team then the Hoyas according to Sullivan, in two straight games. The first game was extremely close, as GW won 16-14, but the volleyers pured it on in the second game for a 15-4 win.

Then the Colonials faced North Carolina State in a three-out-of-five game match. North Carolina State clobbered GW in the first game, 15-3, but then the Buff took a 15-7 decision to even the match at one game each. North Carolina State took the third game by a comfortable 15-8.



Senior Judy Morrison goes up in the air Tuesday night, wearing a nose guard to protect her nose, which she broke during the North Carolina Tournament.

margin, then edged GW in the fourth game for the match 17-15.

Though they lost to North Carolina State, Sullivan said, "The whole weekend was very successful," adding that both North Carolina State and Duke "were really strong teams."

When asked if any player played especially well in those games, Sullivan refused to single any one out. "They were all playing really good volleyball. Sullivan did say, however, that Linda Barney has been playing especially good defensively lately.

GW will have a chance to avenge the loss to Georgetown Nov. 7, but before that they will go to Gallaudet tonight to play Gallaudet, American and Washington College, none of which are serious threats to the Buff.

Hatchet Trivia Quiz

If you would like to have a chance to win a pair of free tickets to the Washington Capitals home game against the Pittsburgh Penguins Wednesday, Nov. 1 at 7:35 p.m., simply answer both of the following questions correctly. All entries submitted to the Hatchet before noon Tuesday will be eligible for a drawing for the tickets. Leave your answers in Marvin Center room 433A along with your name, local address, and phone number.

When did GW last have a varsity football team?

- a) 1961-62
- b) 1966-67
- c) 1972-73
- d) 1968-69

Mike Toomey is the present Colonial baseball coach, and Bill Smith had the job before that. Can you name the coach, though, in 1973-74?

- a) Barry Goss
- b) Bob Tallent
- c) George Washington, Jr.
- d) Larry Cushman